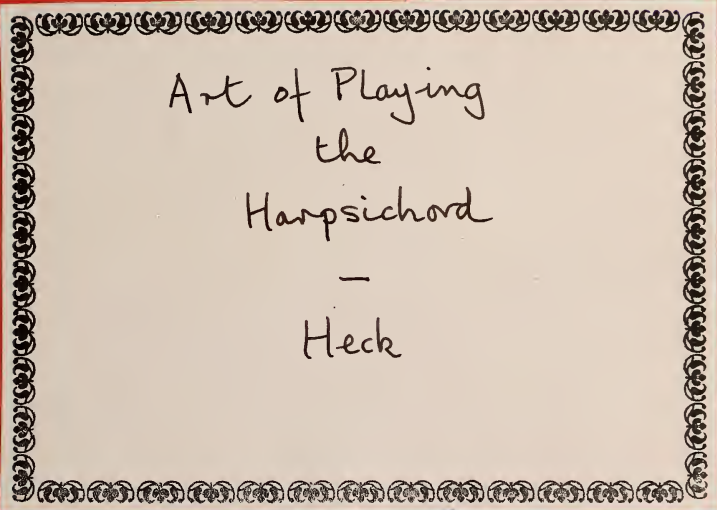


61 E



Art of Playing  
the  
Harpsichord  
—  
Heck



Arnold. 11/11/1784

The Art of  
PLAYING THE  
HARPSICHORD

Illustrated by a Variety of Examples

To which is added

A Collection of

Lessons

in a proper Gradation from the easiest to the most difficult.

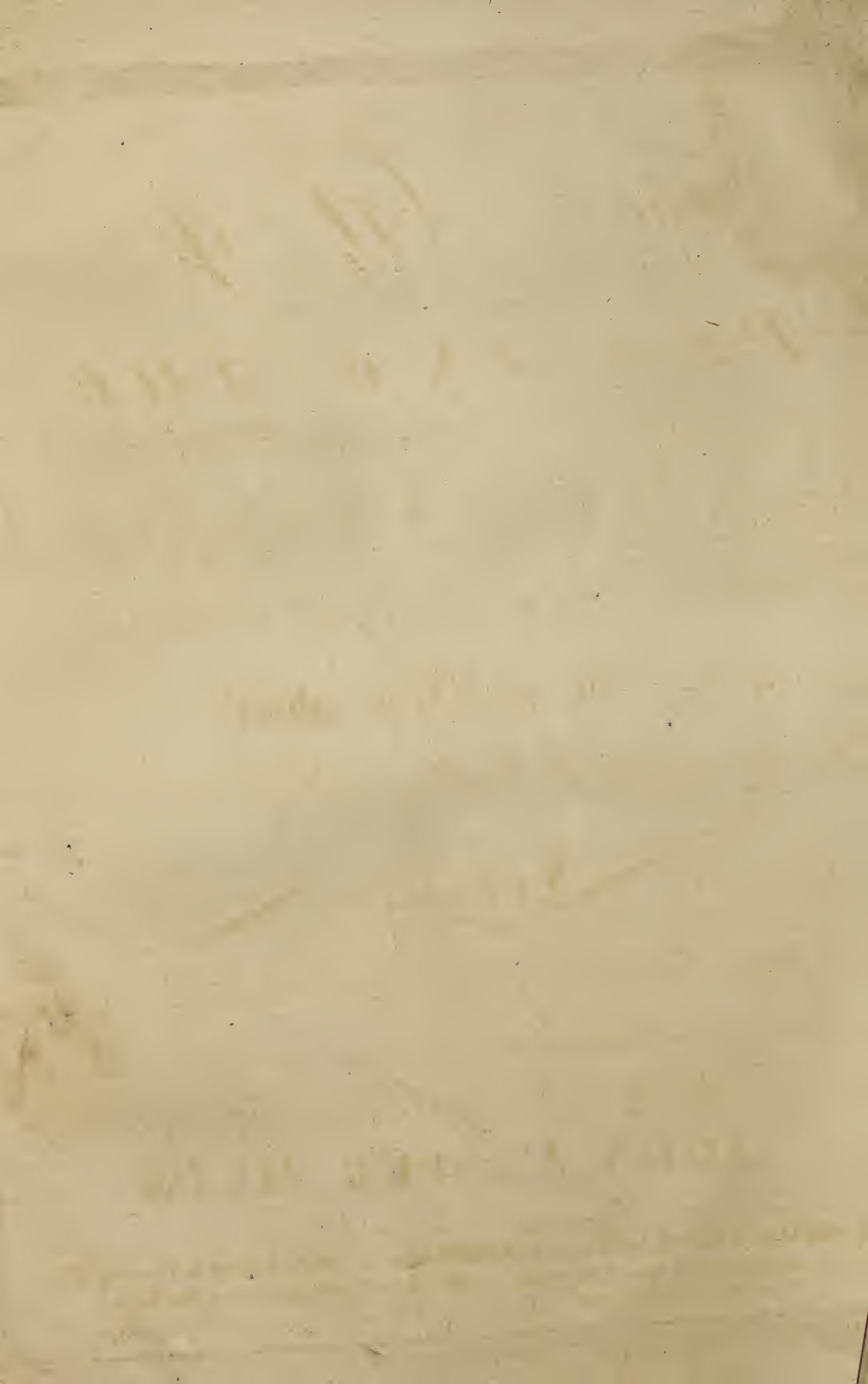
Selected from some of the most eminent classic Authors

BY

JOHN CASPER HECK

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# The Art of Playing the HARP SICHORD

The first thing necessary to be known by a Beginner, is the knowledge of the Keys, i.e. their Names, and situation on the Instrument, and the manner how they are described in Notes.

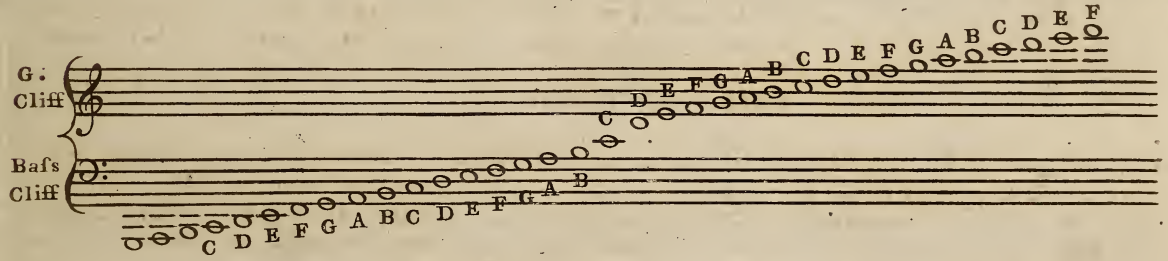
According to the common Compass the Harpsichord contains 4 Octaves, to be counted from the left towards the right Hand, but this Compass has been extended of late in some to an Octave, and in others to more or less Keys. an useful Improvement, whereby a larger Field is open'd, both for the Composer and Performer in our modern Practice of Musick.

Each Octave contains 7 long and 5 short Keys. the last often are indiscriminately called Sharps and Flats thro' mistake, the long Keys are distinguish'd by the Letters C. D. E. F. G. A. B. C.

In the same manner as one Octave is situated, are also all other of the same Name, either above or below it.

In order to describe all the Keys in Notes according to their real Distance, 2 Staves are us'd, each containing 5 Lines, the uppermost is used for the Treble and has this mark  $\text{C}$  prefix'd to it, signifying that the Notes placed on those Lines and Spaces are to be played with the right Hand. but the lowermost Stave mark'd thus  $\text{C}$ : signifying the F. or Bass Cliff is design'd for the Bass, to be play'd with the left Hand.

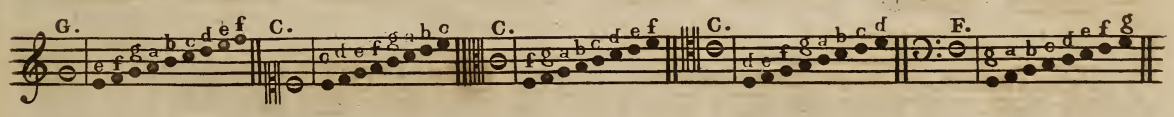
### Gamut



The additional Lines above and below each Stave are called Ledger Lines.

If the Treble Notes in a Piece of Musick happen to run too low, the lower Stave is used in such a Case, in the same manner as the uppermost, if the Bass Notes should go too high, which is practised in order to prevent so many additional Lines, as being not so easily catch'd by the Eye; and it is for the same reason that now and then a Tenor Cliff is chosen instead of the two usual Cliffs.

For the conveniency of the Learner I shall draw out the Scales of all the Principal Cliffs, used in Musick.



The same Letters whereby the longer Keys are distinguish'd are also applied to the short ones, with the addition only of a Sharp #. ♯. or a Flat Mark b. ♭.

A Sharp (#) placed before a Note, raises it half a Tone, the Note rais'd being still nam'd by the same Letter, only calling it Sharp. See Example 1.

A Flat (b) produces the contrary Effect, as it lowers the Note mark'd with it, half a Note. Example 2.

A Natural ( $\natural$ ) produces two different Effects, as it both raises and lowers a Note, & properly reinstates the Note in its former situation. If the Note mark'd with a Natural has been mark'd before in the same Bar with a Sharp, then in such Case it may be said to have the Effect of a Flat, See Example 3. And if on the contrary it should succeed a Flat, it then will have the Effect of a Sharp. Example 4.

A double Sharp ( $\times$ ) raises the Note a whole Tone. Ex. 5  
 A double Flat ( $bb$ ) or ( $b$ ) lowers it a whole Tone. Ex. 6

Ex. 1.                      2.                      3.                      4.                      5.                      6.

Note: The longer Keys, vulgarly called Naturals without Distinction, may be used not only as such, but also as Sharps and Flats, as will appear from the following Examples.

A Sharp, Flat or Natural once placed before a Note, affects any other Note on the same Line or Space in the same Bar.

A Bar divides a proportionable number of Notes according to the Value or Contents described at the beginning of a Tune, into equal Quantities, by means of a vertical Line or Stroke.

### Value of Notes

Different kinds of Notes in respect to their Denomination, various Shapes and Proportions are used, whereby the exact Measure with regard to the duration of Sounds is discover'd. As for instance, a Semibreve is a whole Note, a Minum a half, a Crotchet a fourth, a Quaver an Eighth, a Semi-quaver a Sixteenth, a Demifi-quaver a Thirty second, and a Semi-demi-semi-quaver a Sixty fourth Part. See the description in Notes:

Semibreve	Minums	Crotchets	Quavers	Semi-quavers
1	2	4	8	16

Demi-femi-quavers  
32

Semi-demi-femi-quaves  
64

For denoting Rest or Silence the following Marks are used referring to the Time of the Notes described above.

Semibreve	Minum	Crotchet	Quaver	Semi-quav.	Demi-fem.	Semi-demi-fem.	Bars
							2 4



One Point added to a Note or Rest implies that Note or Rest to be half as long again.

Explain'd

Two Points added to a Note are deemed equivalent to three Quarters of it.

Three Notes of equal Value, as described in the next Example, are to be play'd in the Time of 2 Notes of the same kind. Sometimes we find a 3 mark'd over them by way of Distinction, as also a 6 if Six Notes of that kind are contracted in one.

is equal to

The following Example will shew how 2 Notes are to be play'd against 3 of the same kind.

Play thus

### Of Time

In observing a proper Measure of Time, two different Points are to be consider'd; One relating to the measure or proportionable division of Notes of different Value, which is strictly to be observ'd in the Performance of a Piece, and is denoted by particular Characters or Figures set at the beginning of a Tune next to the Cliff, or after the Sharps or Flats, if there are any.

The other regards the Movement, the particular kind of which we find explain'd by the usual Terms. as, Allegro, Adagio, &c.

All different Species of Time, whether Simple or Compound may be comprehended in what is called Common and Triple Time. and therefore it remains only to be observ'd as a general Rule that in Common Time the measure of a Bar is divided into 2 or 4 equal Parts.

If in 2. then the first Note of the Bar is accented, and the 2<sup>d</sup> unaccented.

If in 4. then the first and third Notes are accented, the 2<sup>d</sup> & 4<sup>th</sup> unaccented.

But in Triple Time the measure of a Bar divides by three. the first thereof is accented & the remainder unaccented; and if in any of those measures a Bar is subdivided into smaller Parts, then the first is accented, the 2<sup>d</sup> unaccented, the 3<sup>d</sup> accented, and so on.

The following Species of Time are the most necessary to be known:

## 1. In Common Time

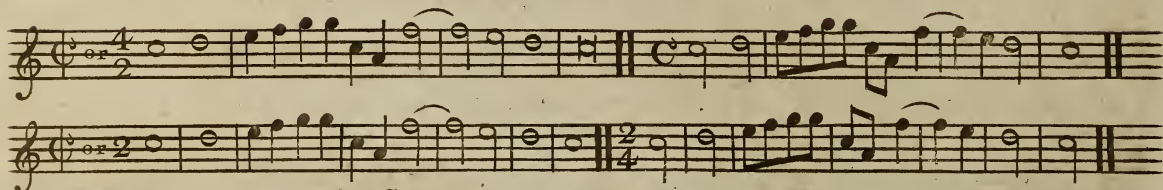
### A. Of the simple Species

1. That of 4 Minims, which is denoted by a Demi Circle, cut across by a perpendicular Line, thus:  $\text{C}$  but more properly thus.  $\frac{4}{2}$
2. 4 Crotchets, mark'd thus.  $\text{C}$
3. 2 Minims, is either mark'd as that of 4 Minims  $\text{C}$  or by 2.
4. 2 Crotchets, denoted by 2 or  $\frac{2}{4}$

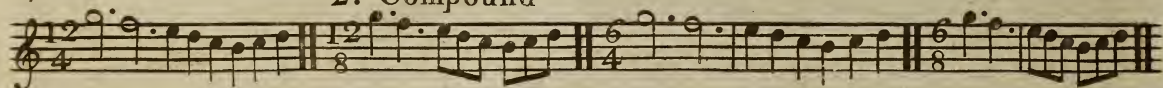
### B. Of the Compound Species

5. That of 12 Crotchets, mark'd thus.  $\frac{12}{4}$
6. 12 Quavers, thus.  $\frac{12}{8}$
7. 6 Crotchets, mark'd thus.  $\frac{6}{4}$
8. 6 Quavers, thus.  $\frac{6}{8}$

### 1. Simple



### 2. Compound



## 2. In Triple Time

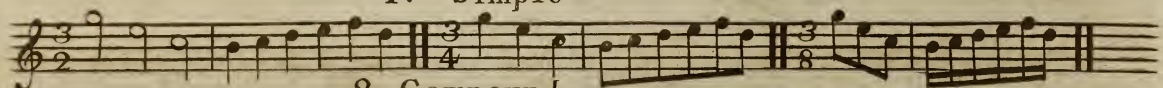
### A. Of the simple Species

1. That of 3 Minims signified by  $\frac{3}{2}$
2. 3 Crotchets  $\frac{3}{4}$
3. 3 Quavers  $\frac{3}{8}$

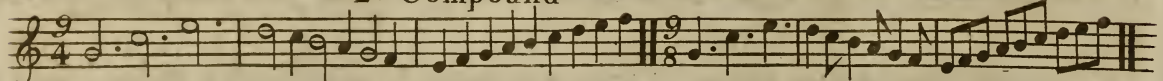
### B. Of the Compound Species

4. That of 9 Crotchets signified by  $\frac{9}{4}$
5. 9 Quavers  $\frac{9}{8}$

### 1. Simple



### 2. Compound



In order to point out the different Degrees of Movements, the following Terms are made use of.

#### 1. For a Quick Movement

##### A. Moderate

Allegretto  
Poco Allegro  
Poco Vivace  
Allegro ma non troppo,  
non tanto, non presto.

##### B. Faster

Allegro  
Vivace  
Poco Presto

##### C. Very fast

Presto  
Prestissimo  
Allegro di molto &c.

#### 2. For a Slow Movement

##### A. Moderate

Andante  
Poco Adagio  
Andantino  
Poco Largo  
Larghetto  
Poco Lento

##### B. Slower

Adagio  
Largo  
Lento

##### C. Very slow

Adagio affai  
Adagio di molto  
Largo affai, or di molto  
Lento &c.



Note. To those Terms sometimes another is added by way of expressing the particular Character of a Piece, as: Affettuoso, Arioso, Grave, Grazioso, Maestoso, Pomposo, Spiritoso &c.

### Of different Marks commonly used in Musick

1. The Mark for repetition as in Ex. 1. is used to signify the repetition of a whole Part of a Piece. That in Ex. 2. for the repeating only one or more Bars; and that in Ex. 3. shews that the repetition is to begin from that Part where this mark refers to.

The Word Da Capo put at the end of a Piece signifies the same.

2. The Guide, which we find at the End of the Lines, shews the first Note of the next Stave to be on the same Line or Space in which that mark is placed. See Ex. 4.

3. The Mark for a general Pause (Ital: Fermata) is used, when in the middle of a Piece a Note or Rest is to be held out beyond its common length. See Ex. 5. The same mark is used to denote a Cadence, as in Ex. 6. or also at a final conclusion of a Piece. See Ex. 7.



### The Gliding

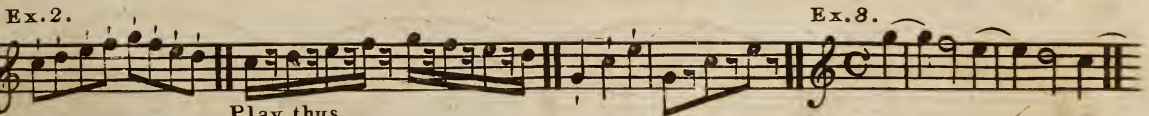
4. See Ex. 1. Is a particular manner of Expression, when in Playing or Singing the Notes are closely united without the least intermission of Time, in the same manner as it is common to Play several Notes on the Violin in one stroke of the Bow. It is of a very pleasing Effect, and more particularly used in an Adagio. The Clarichord is more capable of this Expression, than the Harpichord.

### The Staccato

5. See Ex. 2. Is the reverse of the above, as the Notes are to be distinctly and proportionably Mark'd, and is properly to be applied in an Allegro. the Ex: will further explain it.

### The mark for Syncopation

6. Is when 2 Notes on the same Line or Space are tied together, and performed as one Note, as in Example 3.



Ex. 3.

### Of Intervals

An Interval implies the real distance between 2 sounds different in Gravity and Acuteness, and may be discovered by counting the higher Note from the lower upwards. Example 1.

In Thorough Bass they are signified by Figures; as 2. 3. 4. 5. 6. 7. which are placed directly over the Bass Notes.

Having thus learn'd to know the Intervals on the Instrument, it will be proper also to know them according to their distances in Notes, as to what Lines or Spaces they occupy.

It is therefore to be observ'd, that a 2<sup>d</sup> is the very next Note, and on the next Line or Space above the fundamental or any Note of the same Name; that a 3<sup>d</sup> occupies 2 Lines or Spaces, a 4<sup>th</sup> to be one Note higher than the 3<sup>d</sup> a 5<sup>th</sup> three Lines or Spaces, a 6<sup>th</sup> to be one Note higher than the 5<sup>th</sup> a 7<sup>th</sup> 4 Lines or Spaces, and an 8<sup>th</sup> one Note higher than the 7<sup>th</sup> &c. Ex: 2.



Intervals to one and the same Fundamental

Ex. 1. 2 3 4 5 6 7 8

Ex. 2. Seconds Thirds Fourths Fifths Sixths Sevenths Eights

Further Explanation of Intervals

The least Interval is a Semitone. Every 2 Keys on the Harpsichord, whether short or long, situated thus, that no intermediate Note is left betwixt them, form a Semitone. For Instance: E F. F# G. G# A. AB? Bb Bq. C# C. The Semitone is either major or minor. It is called major, when the 2 Notes that form the Semitone differ from each other both in respect to Name and Place; and minor when it changes neither Name nor Place.

Major Semitones                      Minor Semitones

The Semitone Major, whether rising or falling, constitutes the Mi, Fa, according to the Rules of Singing, where it is a common Observation that the lower Note of the Semitone, called Mi, being naturally a Sharp Note, is of a rising and the higher Note Fa, being naturally a Flat Note is of a falling Nature.

All possible degrees of Intervals used in Musick may be discover'd by dividing them into whole & half Tones.

A whole Tone consists of a greater and lesser Semitone. Ex. 1.

A major Third 2 whole Tones. Ex. 2.

A minor Third one whole Tone and a greater Semitone. Ex. 3. & so on

1. Whole Tones                      2. Major Thirds                      3. Minor Thirds

Those Intervals that have the Denomination of major, minor, Extream Sharp and Extream Flat, are rais'd or lower'd only by a lesser Semitone.

Seconds                      Thirds                      Fourths                      Fifths

Sixths                      Sevenths                      Eights

## Of the Sharp and Flat Key

Or more properly, the Major and Minor Key.

Every Piece of Musick is compos'd in its particular Key, which influences the whole, and whereto all the other Keys introduced by way of Modulation must be subservient, for which Reason it is called the Principal Key, and may be discover'd partly from the number of Sharps and Flats at the beginning of each Cliff, or from the Initial Notes of a Piece, but more especially from the final Note of the Bass wherewith the Piece ends.

Major Key of C.

Minor Key of A.

The name of the principal Key being discover'd in this manner, it farther remains to know, whether the Key is Sharp or Flat.

It is therefore to be observ'd that if the 3<sup>d</sup> Note to the principal Key proves to be a major Third, then the Key is Sharp, or a major Mood; and if on the contrary the 3<sup>d</sup> should be minor, then the Key is Flat or a minor Mood.

It is evident from hence that the Third is sufficient to determine at once the nature of the Key.

If we add to this the 5<sup>th</sup> then the fundamental Harmony of the Key will be form'd at once.

Those 3 Notes, with the addition of the 8<sup>th</sup> to the Key Note, are the principal and most essential Notes of every Scale, and the intermediate Notes as the 2<sup>d</sup> 4<sup>th</sup> 6<sup>th</sup> and 7<sup>th</sup> serve in this respect only to fill up the Spaces between them.

It is likewise to be notic'd in this Place, that in every Scale we have 2 greater Semitones.

As for Instance in a Sharp Key, one subsists when we pass from the 3<sup>d</sup> to the 4<sup>th</sup> and the other from the 7<sup>th</sup> to the 8<sup>th</sup> the latter is called by way of Distinction the Semitone or the leading Note of the Key, but in the Flat Key their situation is different, as the 2<sup>d</sup> and 3<sup>d</sup> and the 5<sup>th</sup> and 6<sup>th</sup> form the Semitones in the natural Scale, and the rest proceed by whole Tones.

Ascending Scale

Descending Scale

Note. The situation of the Semitones of the ascending Scale in the Flat Key differs from that above in that respect, that the ascending 6. and 7. are Sharp, whereby the 7. and 8. is made the Semitone.

But as that Key being an open Key does not admit of Sharps naturally, but only accidentally, the descending Scale has been chosen instead of the ascending.

As the Key of C. in a Sharp Key, and A. in a Flat Key, being open Keys, naturally exhibit the Tune of the Scale, by a just Progression from one Note to the other without the help of the common marks of Sharps and Flats; so all the other Keys in order to form them to the same Proportion, must be made similar to the Tune of the first Scale by means of Sharps and Flats.

There are 12 different Notes in Musick, any of whom may be used as a principal Key, and as from the difference of the 3<sup>d</sup> ensues a different Tune in the Scale, so any of the 12 may also be either of the major or minor Mood. See the following Table where you will find them specified according to their natural Progression by Fifths. The large Letters in the first Column signify the fundamental or Key Notes; the Figures above it the Intervals, & at the end of each Table is subjoined the number of Sharps and Flats according to their Encrease and Decrease.



Major Mood

Minor Mood

Major Mood								Minor Mood								
2	3	4	5	6	7	8		2	3	4	5	6	7	8		
C	d	e	f	g	a	b	c		A	b	c	d	e	f	g	a
G	a	b	c	d	e	f	g	#	E	f#	g	a	b	c	d	e
D	e	f#	g	a	b	c#	d	##	B	c#	d	e	f#	g	a	b
A	b	c#	d	e	f#	g#	a	###	F#	g#	a	b	c#	d	e	f#
E	f#	g#	a	b	c#	d#	e	####	C#	d#	e	f#	g#	a	b	c#
B	c#	d#	e	f#	g#	a#	b	#####	G#	a#	b	c#	d#	e	f#	g#
F#	g#	a#	b	c#	d#	e#	f#	#####	D#orE♭	f	g♭	a♭	b♭	c♭	d♭	e♭
C#orD♭	e♭	f	g♭	a♭	b♭	c	d♭	#####	B♭	c	d♭	e♭	f	g♭	a♭	b♭
A♭	b♭	c	d♭	e♭	f	g	a♭	#####	F	g	a♭	b♭	c	d♭	e♭	f
E♭	f	g	a♭	b♭	c	d	e♭	#####	C	d	e♭	f	g	a♭	b♭	c
B♭	c	d	e♭	f	g	a	b♭	#####	G	a	b♭	c	d	e♭	f	g
F	g	a	b♭	c	d	e	f	#####	D	e	f	g	a	b♭	c	d

Note. It is to be remark'd that in the Table of the major Mood tho' the Key of D. is the same as that of C#. on the Instrument, yet the former has been chosen, as its Signature with 5. Flats is easier to be comprehended than that of C#. which would require 7. Sharps.

Of Modulation

All accidental Sharps and Flats, different from those at the beginning of the Cliff are introduced in Composition to denote a change of Keys. the Sharps in this Case are to be consider'd as the Semitones or leading Notes to the new Key, but the Flats indicate the removal into such a Key, that differs in its Scale from the Principal only in respect to its fourth, which naturally is extreme Sharp, and therefore requires a Flat in order to constitute a perfect Fourth, whereby its Scale is form'd to the same Proportion and Conformity with that of the Principal.

Both the major and minor Key may be chang'd to any other within its Scale, that constitute a natural Harmony without any other additional Mark, as will be explained in the following Table.

Table for shewing the proper Limits of Modulation

Table 1.<sup>ft</sup>

In the Major Key

Principal Keys	Those have Sharps before their 7 <sup>th</sup> s or leading Notes				Those have Flats on their fourths
C	G major Key	E minor	A min.	D min.	F maj.
G	D maj.	B min.	E min.	A min.	C maj.
D	A maj.	F# min.	B min.	E min.	G maj.
A	E maj.	C# min.	F# min.	B min.	D maj.
E	B maj.	G# min.	C# min.	F# min.	A maj.
F	C maj.	A min.	D min.	G min.	B♭ maj.
B♭	F maj.	D min.	G min.	C min.	E♭ maj.
E♭	B♭ maj.	G min.	C min.	F min.	A♭ maj.



In the Minor Key

Table 2<sup>d</sup>

Principal Keys	Those have neither $\sharp$ nor $\flat$	Those have Sharps on their Sevenths or leading Notes		Those have Flats on their Fourths	
A	C major	E minor	G maj.	D min.	F maj.
E	G maj.	B min.	D maj.	A min.	C maj.
B	D maj.	F $\sharp$ min.	A maj.	E min.	G maj.
F $\sharp$	A maj.	C $\sharp$ min.	E maj.	B min.	D maj.
F	A $\flat$ maj.	C min.	E $\flat$ maj.	B $\flat$ min.	D $\flat$ maj.
C	E $\flat$ maj.	G min.	B $\flat$ maj.	F min.	A $\flat$ maj.
G	E $\flat$ maj.	D min.	F maj.	C min.	E $\flat$ maj.
D	F maj.	A min.	C maj.	G min.	B $\flat$ maj.

Note. The Semitones or leading Notes do not always appear in the Treble but also in the middle of the Parts or in the Bass, as may be seen in the Example.

Principal Key

G major

F major

Sometimes the Composers on proper Occasions exceed those regular Bounds, by introducing Keys that in their nature are more foreign and distant from the Principal.

Of those extraordinary Digression, that in the following Example, where the major Key is chang'd to that of a minor, seems to deserve a particular Notice.

G major

G minor

In order to give a further Explanation, I shall add an Example, where all those different modulations specified above, will be comprehended in one Tune or Melody.

Principal Key of C. G. C.

A. E. F. D.

C. C.min.Key C.maj.Key.

### Of Graces in General

Graces in General may be divided into 2 Claffes; the first comprehends all those Embellishments and extempore Inventions which a skillful Performer uses, partly in order to supply a seeming Deficiency, by filling up those Vacuities which the Composer seems to have left on purpose, in order to give the Performer an opportunity to shew the Flexibility of his Voice or the Agility of his Fingers, or partly for varying the frequent repetitions of Passages, which otherwise might tire the Ear. All which require a fertile Genius, Judgement, Taste, and a competent Knowledge in Composition.

The 2<sup>d</sup> Class comprehends those Graces which are commonly signified by some little Notes or particular Marks and Characters; and to this Class I shall confine myself in this Place, as being easier to be reduc'd to Principles than the former.

The first and easiest Grace to be treated of is the **Apogiatura**

An Italian Word, which has taken Place for want of one as expressive in the English Language, The French call it *Le Port de Voix*. which is signified by a little Note prefix'd to the larger that are regularly divided according to the measure of the Bar, and is of a different, or a fix'd Value or Duration. Those of a different Value are signified by Minims, Crotchets and Quavers, but those of a fix'd Value, by Semi- or Demi-femi-quavers.

This Grace is properly applied if used on the following Occasions.

1. For the closer uniting of the Air or Melody.
2. By way of filling up a seeming Vacuity in the Movement of the Air.
3. For the producing a greater variety in the Harmony.
4. For adding more Briskness and Brillancy to the Air.

The following Examples will sufficiently explain the manner of performing this Grace.

### The longer Apogiatura

F. P. F. P. F. P.

effect eff. eff.

The same on pointed Notes answer to the Value explain'd in Ex.1. and untied Notes as in Ex. 2.

Ex.1. F. P. F. P. F. P. Ex.2. F. P.

eff. eff. eff. eff.

The following are the chief Rules concerning Apogiaturas

1. That they refer to the next following Note.
2. That for the most Part they bear the same Relation to the succeeding Note, as Discords to Conords. See the next Example.
3. That in Playing they are closely joined with the next Note, in the same manner as those that have the Gliding or a Bow mark'd over them, and for that reason is to be play'd Forte and the next Note Piano.



Note. Forte signifies loud and Piano soft; which is denoted by the Letters F. P.

Musical notation showing two staves. The upper staff contains a series of notes with stems pointing up and down. The lower staff contains notes with stems pointing up and down, with fingerings indicated by numbers: 4 3, 7 8, 2 3, 4 5, 9 8, and 4 3.

Those and such like as in the Example above produce a greater variety of Harmony, for being Discords to the Bafs.

They also may be used as Concorde, only by way of filling up.

Musical notation showing two staves. The upper staff has a sequence of notes with stems pointing up and down, followed by rests. The lower staff has a sequence of notes with stems pointing up and down, also followed by rests.

Sometimes a particular Expression requires the Apog: to be held out longer than usual.

Musical notation for 'LENTO' in 2/4 time. The upper staff has lyrics 'O Ca--ra O Ca--ra. Perform thus' and 'hr' markings above notes. The lower staff has notes with stems pointing up and down.

They are not only ascending and descending gradually, but also by skips, in which Case they commonly repeat the preceding Note. See Example 1.

In double Notes a double Apogiatura may be used, but if it consists only of a single Note, then it affects only that part where it is placed. Example 2.

Musical notation for 'Ex. 1.' and 'Ex. 2.'. 'Ex. 1.' shows a sequence of notes with stems pointing up and down. 'Ex. 2.' shows a sequence of notes with stems pointing up and down, with 'double' and 'single' Apogiatura markings above notes and 'effect' written below.

The following Examples will shew in what Place it will be proper or improper to use an Apogiatura after a Shake on a Cadence Note.

Musical notation showing 'bad' and 'good' Apogiatura examples. The upper staff has lyrics 'bad' and 'good' and 'hr' markings above notes. The lower staff has notes with stems pointing up and down.

### The shorter Apogiatura

Is chiefly used for adding more Briskness and Brilliancy to the Air, and is played quick, whether it is mark'd as a Semi-quaver or Demi-semi-quaver. See the Example.

Musical notation showing a sequence of notes with stems pointing up and down, illustrating the shorter Apogiatura.

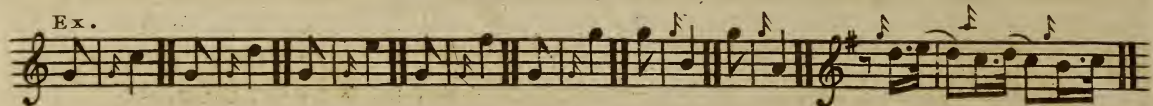
Before Threes the Apogiatura is always Played quick so that hardly any difference is perceiv'd in the equal Value of the three Notes, in order to distinguish them properly from those Passages subjoin'd to the next Example and mark'd A.B.C.D. that resemble them in some measure.



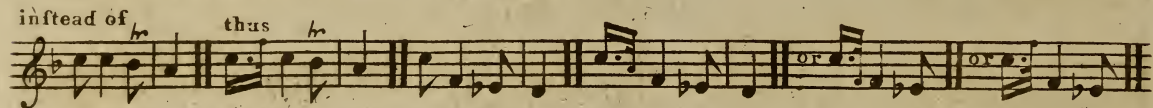
The shorter Apogiatura, tho' chiefly used before short Notes, may also be introduc'd on longer. Example 1. On 2 successive Skips of thirds descending the quick Apogiatura is used. Example 2. But if a 3<sup>d</sup> should succeed, then the last of the 3 requires the Slower. Example 3. Except only that in an Adagio the Apogiatura in the like Case is to be Played somewhat longer and in the manner as in Example 4. it being more expressive and suitable to that Stile. The same may be said of the rising Apogiatura which ought to be held out longer for the same reason. Example 5.



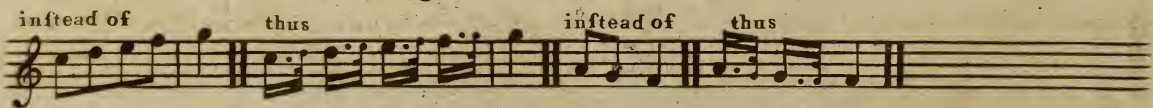
The shorter as well as the longer Apogiatura may be used ascending or descending, not only gradually but also by Skips.



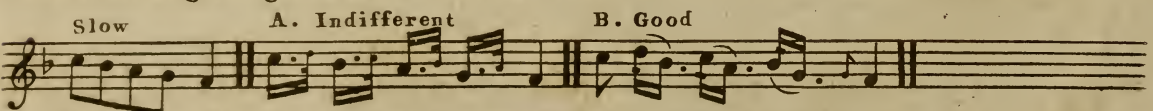
The next Grace to be consider'd are those little Notes joined to the end of a larger Note, which in effect appear to be the reverse of the Apogiatura and consist either of one or two Notes. In the first Case they are chiefly taken either from the harmony of the preceding Note as in Example 1. and thus are always duly applied.



Or from that of the succeeding Note by way of Anticipation;



Notes in a slow Movement as in the following Example admit of an Exception in this Case, where the manner of gracing them as in B. is deem'd preferable to that in A.



When it consists of two Notes, it is commonly join'd to the End of a Shake, in order to render it more brilliant, which commonly is call'd a full or a turn'd Shake, as will be farther explain'd hereafter.

### The double Apogiatura

Being term'd such from being signified by two Notes, is of two kinds. In one its first Note repeats that of the preceding, in which Case it may be applied almost on any Interval. Example 1. The second kind differs from the first in the following Points. First that it does not repeat the preceding Note, Second that its Interval never exceeds a Third, and Third that it is played quicker. Example 2.



Ex. 1. Ex. 2.

Explained

P. F. P. F. P. F. P. F.

If in the latter the first Note is pointed, then its longest Note is perform'd Forte. It is used chiefly in the Affettuofo Stile, and the longer its first Note is held out, the more it will be expreffive, the last Note of course will be fo much quicker in proportion. Example 1. It may alfo be properly applied on fuch occafions as in Ex. 2 & 3.

Ex. 1. 2. 3.

explain'd expl. expl.

### The Bearing or Slur

Is fignified either by two or three Notes that proceed gradually. thofe of two are either quick and equal, or flow and pointed. The first kind is often described in full Notes in the manner as in the Explanation of the following Ex.

Explained

In the second kind the first Note, which is pointed, muft be perform'd Forte, and the next together with the principal Piano.

The proper Expreffion of this Grace, as well as of all others, depends chiefly on the Time, different Movement and Character of a Piece.

explained expl.

If a Slur confifts of three Notes, then they are equal. Its manner of Expreffion appears to be the fame as a Turn in the reverfe, and for that reason has lately been mark'd by fome in this manner.

expl.

The fhort Beat, (Mordent) In the contrary Way, fignified as in the Example is play'd very quick and is used before Notes that are mark'd Staccato.

### Of Shakes or Trillo's

The Shake is a principal, and indeed the fineft Grace in Mufick, without which the beft Performance would found empty and flat, but at the fame Time the moft difficult to attain to.

It also consists of various kinds, tho' generally, especially on other Instruments and for Voices we find it signified only by this common Mark: *h*. But the most eminent Performers on the Harpsichord have been very particular to assign for each particular kind its respective Mark. To a fine Shake belong two Properties. First it must be equal, & Secondly it must have its proper quickness.

All Shakes must not be perform'd with the same quickness. For a flow Movement requires a slower, and a quich Movement a quicker Shake.

Also a particular regard must be had in respect to the gravity and acuteness of Sounds.

For a Tenor or middle Part does not require the same quickness in a Shake as the Treble, nor the Bass or the lower Part that of the Tenor or middle Part of a Voice or Instrument.

The reason is obvious from the common Observation that the vibration in the lower Sounds is so much slower in proportion than in the higher.

What further remains to be notic'd concerning the nature of a Shake is as follows:

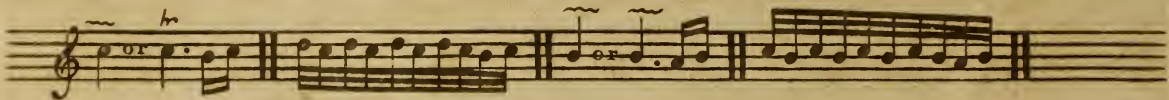
1. It must begin from the next Note above the Principal.
2. Its length must be in just proportion with that of the Principal.
3. No greater nor lesser Interval must subsist betwixt the Notes that form the Shake, than a whole or half a Tone.

Note. If the Shake consists of a whole Tone, it is called a major Shake, and if of half a Tone, it is called a minor Shake.

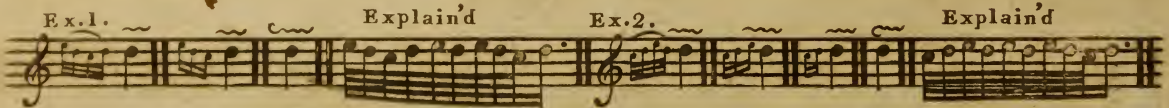
The Examples will shew the different Marks used for denoting Shakes and the Explanation thereof.



The same with the addition of two Notes join'd to the end of it, commonly call'd a Turn Shake which may be used on any long Note.

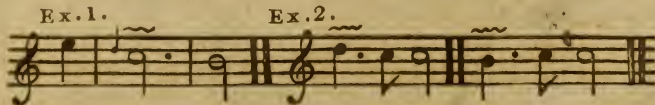


When a Shake is to begin with a turn from above, we find it mark'd as in Example 1. and if on the contrary with a Turn from below, as in Ex. 2.

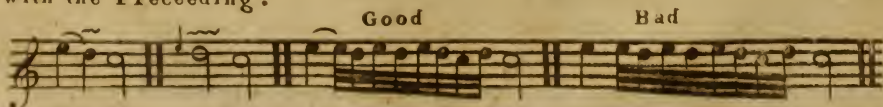


A little Note prefix'd to a Shake is sometimes used to shew that the first Note of the Shake is to be held out longer, for which reason it is called an accented Shake, which in Closes and Cadences is to begin Slow and move Faster by degrees. Ex. 1.

If after the Shake the final Note is brought in by way of Anticipation, as in Ex. 2. the additional Notes at the End must be omitted.

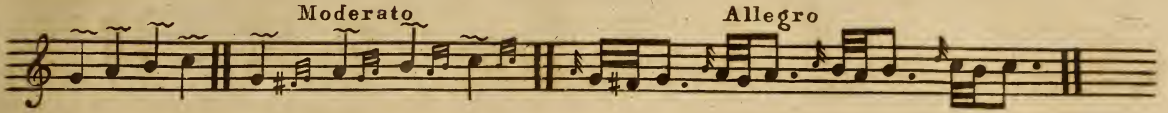


The following Example will shew in what Case the first Note of the Shake is to be joined with the Preceding.





Many Shakes following in an ascending Progression, require the additional Notes at the End of it, but in quick Time it will be sufficient in such Case to use Turns, tho' Shakes should be mark'd.



It is sometimes necessary, especially for the convenience of the Unskillfull in Modulation to add Sharps, Flats or Naturals above or below the common marks of Graces.



**The short Shake, or Mezzo Trillo**

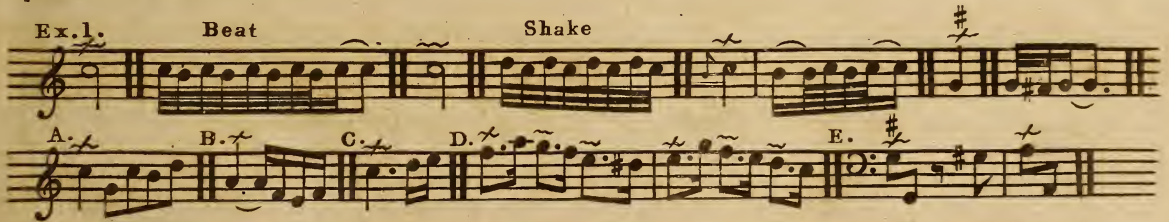
Is properly applied on quick descending Notes, and differs from the common Shake in two respects. First, that its Performance is shorter and quicker, Secondly, that it does not fill up the time of the principal Note.



**The Beat or Mordent**

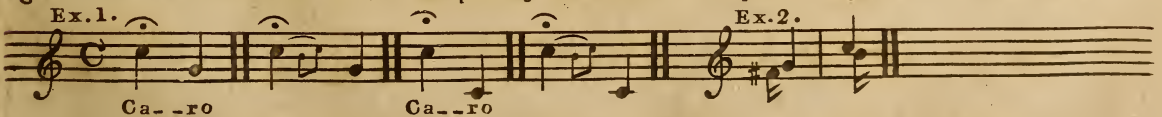
Differs from the Shake principally in this respect, that its auxiliar Note is a Second below its Principal, whereas in the former it is a Second above it. Ex. 1.

The proper Use of this Grace may in some measure be learn'd from the following Examples. A. B. C. D. E.



A kind of a flow Beat sometimes is used by Singers on Notes that have a general Pause, or Fermata mark'd over it, as in Example 1.

The short Beat consists of a single Note only, and serves for an accent to a Note, in order to give it some additional force, is frequently used, but has no particular Mark. See Ex. 2.



**The Turn.** Takes its rife from a certain Figure used in Composition, call'd a Demi-Circle, where the Notes are either rising or falling. See Ex. 1. A. B.

And the 2<sup>d</sup> Example will shew in what manner this Grace is mark'd & perform'd in either way.



Ex.1 A. B. Ex.2 quick moderate Slow

Demi Circles

The following Examples will shew when a Turn is properly applied.

This Grace we find sometimes mark'd betwixt 2 Notes which is to be perform'd thus.

On Notes that are play'd Staccato a Demi-femi-quaver is prefix'd to it.

Another kind of Turn is also made use of, which has some additional Notes at the beginning, and is used on descending Notes that are somewhat flow it is mark'd & perform'd thus.

The Turn in the reverse that answers to the Description of the Demi Circle as in Ex.1. B. which however is not so commonly used as that in A. is mark'd and perform'd in the manner as in the next Examples, where you at the same Time will find on what Occasions it may be applied. and the last Example will shew that it also admits of some additional Notes.

quick moderate flow

expl. explain'd

### The Harpeggio

Signifies properly the breaking of Chords, which instead of being struck at once, are to be play'd one Note after the other in the manner as is usual on the Harp, from which it derives its denomination. The manner of breaking of Chords may be practic'd many ways according to the different Fancies and Inventions of the Compofer or Performer. The following Examples will furnish us with a Specimen of Chords varied thus, that consist either of 3. Ex.1. or 4 Notes Ex.2.

Simple Chords. the same Chords varied

Ex.1.

Ex. 2. Simple Chords the same varied &c.

Such Passages are not only common in the Treble, but also in the Bass, the continuation whereof is often denoted by a mark of Abbreviation.

With regard to those Harpeggios as specified in the foregoing Examples nothing farther remains to be remark'd, as they are perform'd exactly in the manner they are writ down. But those where the Chords are struck by laying down the Fingers one after another, untill the whole Chord is form'd, will deserve a more particular notice in this Place.

Those kind of Harpeggios are either flow or quick. The flow are signified and perform'd in the manner as in the Example.

expl.

The quick Harpeggio is denoted by particular Marks, which at the same Time shew, whether the Harpeggio is to be made upwards or downwards, as will be explain'd by Examples.

expl. expl. expl. expl.

### The Art of Fingering

Is the most material Article in the Art of playing the Harpsichord or any Key'd Instrument, as the different method chosen at first will lay a Foundation either for a good or bad Performance. That a middling Performer with a good method of Fingering renders himself more pleasing to a judicious Ear than another that fingers badly, tho' otherwise superior to the former in point of Execution, is a convincing Proof of the great importance of this Article.

Though it may be allowed that many Passages admit of different ways of Fingering, yet for the most part, one way will be preferable to the other.

The most eligible method is most certainly that which produces the best effect, and at the same time attended with the most Ease to the Performer himself.

The same Propriety requisite in the proper delivery of a Speech, as with regard to Expression, Connection, Distinction and proper Action, is also in some measure to subsist in a musical Performance.

In order to observe the same Propriety on the Instrument, the following general Rules are to be observed.



1. Every Note is to have its adequate degree of Strength and Length .
2. The Progression from one Note to the other must be as easy as possible .

According to the first Rule, the more essential Notes must be distinguish'd by a stronger touch of the Finger, and secondly, every Note must be held out its full time, and the Fingers lifted up from the Keys as soon as the value thereof is expired.

According to the second Rule, all unnatural stretches and unnecessary motions of the Hand must be avoided; and the Fingers kept close together and bent.

The first and most necessary thing for a Learner to begin with, is that of laying a Foundation for a proper Position of the Hands, and for that purpose the Learner may begin his first Practice with the following Example, consisting only of 5 consecutive Notes, and where every Note requires its particular Finger. let him take particular Care at his first setting out to keep the Fingers bent, in the same manner as if all the 5 different Notes were to be struck together at once; 2. not to quit the last Note till another Finger is ready for the next, and 3. that at the same time, when the Finger is put down on the next Note or Key, the Finger of the last must be lifted up.

Note. By the Figure 1. the Thumb. 3. the middle Finger, and 5. the little Finger of each Hand is signified.

The first example consists of two staves of music. The top staff is in treble clef and contains three measures of music. The first measure has notes C4, D4, E4, F4, G4 with fingerings 1, 2, 3, 4, 5 above them. The second measure has notes F4, E4, D4, C4 with fingerings 4, 3, 2, 1 above them. The third measure has notes C4, D4, E4, F4, G4 with fingerings 1, 2, 3, 4, 5 above them. The bottom staff is also in treble clef and contains three measures. The first measure has notes C4, D4, E4, F4, G4 with fingerings 1, 2, 3, 4, 5 above them. The second measure has notes F4, E4, D4, C4 with fingerings 4, 3, 2, 1 above them. The third measure has notes C4, D4, E4, F4, G4 with fingerings 1, 2, 3, 4, 5 above them.

The same Example is to be practis'd with the left Hand in the same way of Fingering, considering only, that as in the right Hand one plays with the Thumb upwards to the little Finger, so in the left Hand one passes from the little Finger upwards to the Thumb.

The second example consists of two staves of music. The top staff is in bass clef and contains three measures of music. The first measure has notes C3, D3, E3, F3, G3 with fingerings 5, 4, 3, 2, 1 above them. The second measure has notes G3, F3, E3, D3, C3 with fingerings 1, 2, 3, 4, 5 above them. The third measure has notes C3, D3, E3, F3, G3 with fingerings 5, 4, 3, 2, 1 above them. The bottom staff is also in bass clef and contains three measures. The first measure has notes C3, D3, E3, F3, G3 with fingerings 5, 4, 3, 2, 1 above them. The second measure has notes G3, F3, E3, D3, C3 with fingerings 1, 2, 3, 4, 5 above them. The third measure has notes C3, D3, E3, F3, G3 with fingerings 5, 4, 3, 2, 1 above them.

In the following Example every 4 Notes are to be play'd Alternatively with the right and left Hand, as will appear by the Figures.

The third example consists of two staves of music. The top staff is in treble clef and contains four measures of music. The first measure has notes C4, D4, E4, F4 with fingerings 4, 3, 2, 1 above them. The second measure has notes D4, E4, F4, G4 with fingerings 4, 3, 2, 1 above them. The third measure has notes E4, F4, G4, A4 with fingerings 4, 3, 2, 1 above them. The fourth measure has notes F4, G4, A4, B4 with fingerings 4, 3, 2, 1 above them. The bottom staff is also in treble clef and contains four measures. The first measure has notes C4, D4, E4, F4 with fingerings 1, 2, 3, 4 below them. The second measure has notes D4, E4, F4, G4 with fingerings 1, 2, 3, 4 below them. The third measure has notes E4, F4, G4, A4 with fingerings 1, 2, 3, 4 below them. The fourth measure has notes F4, G4, A4, B4 with fingerings 1, 2, 3, 4 below them.

The same Example in the reverse

Musical notation for 'The same Example in the reverse'. It consists of two staves. The upper staff shows an ascending scale with fingerings 1, 2, 3, 4, 4, 3, 2, 1. The lower staff shows a descending scale with fingerings 4, 3, 2, 1, 1, 2, 3, 4, 4, 3, 2, 1. The scales are written in a treble clef.

In Passages that exceed the Compass of five Notes, the Hands must be shifted thus, by letting a longer Finger pass over a short one, and a short one under the longer.

The Thumb, on account of its shortness cannot conveniently be put on a short Key, especially in a gradual Progression of Notes.

The use of the little Finger is to be reserv'd only for the highest and last Note, and on account of its natural weakness it is to be kept off from the short Keys as much as possible.

The following different Scales will be the most proper Examples for putting these Rules in Practice. As the usefulness of the knowledge and practice thereof is so extensive, it will be proper for the Beginner to learn them perfectly well by Heart with both hands separately and jointly, for besides the useful knowledge of the Keys, which he thereby obtains,

it will at the same time be a sufficient Inlet to him, how to finger almost all such Passages, that move by gradual Progressions.

Note. The Figures placed above the Notes signify the Fingers of the right Hand, and those below them the Fingers of the Left.

The following six Scales in C. G. D. A. B. and E. in this manner of Progression have but one way of Fingering, where it is to be observ'd, that ascending the Thumb passes under the middle Finger, and descending the middle Finger over the Thumb.

Musical notation for scales C, D, E, G, and A. Each scale is shown on a single staff with its key signature and fingerings. Scale C: C major, ascending (1, 2, 3, 4, 5, 4, 3, 2, 1, 5, 1) and descending (5, 4, 3, 2, 1, 3, 2, 1, 2, 3, 4, 5, 1). Scale D: D major, ascending (1, 2, 3, 4, 5, 4, 3, 2, 1, 5, 1) and descending (5, 4, 3, 2, 1, 3, 2, 1, 2, 3, 4, 5, 1). Scale E: E major, ascending (1, 2, 3, 4, 5, 4, 3, 2, 1, 5, 1) and descending (5, 4, 3, 2, 1, 3, 2, 1, 2, 3, 4, 5, 1). Scale G: G major, ascending (1, 2, 3, 4, 5, 4, 3, 2, 1, 5, 1) and descending (5, 4, 3, 2, 1, 3, 2, 1, 2, 3, 4, 5, 1). Scale A: A major, ascending (1, 2, 3, 4, 5, 4, 3, 2, 1, 5, 1) and descending (5, 4, 3, 2, 1, 3, 2, 1, 2, 3, 4, 5, 1).

The following six Scales in F#. F#. Bb. Eb. Ab. and Db. have each their particular way of Fingering.

Musical notation for scales F#, F#, Bb, Eb, Ab, and Db. Each scale is shown on a single staff with its key signature and fingerings. Scale F#: F# major, ascending (1, 2, 3, 4, 1, 2, 3, 1, 3, 1, 3, 2, 1, 4, 3, 2, 5, 1) and descending (5, 4, 3, 2, 1, 3, 2, 1, 2, 1, 2, 3, 1, 2, 3, 4, 1, 5). Scale F#: F# major, ascending (1, 2, 3, 4, 1, 2, 3, 4, 3, 2, 1, 4, 3, 2, 1, 5, 1) and descending (5, 4, 3, 2, 1, 3, 2, 1, 2, 3, 1, 2, 3, 4, 5, 1, 5). Scale Bb: Bb major, ascending (1, 2, 3, 4, 1, 2, 3, 1, 3, 2, 1, 4, 3, 2, 5, 1) and descending (5, 4, 3, 2, 1, 3, 2, 1, 2, 1, 2, 3, 4, 1, 5). Scale Eb: Eb major, ascending (1, 2, 3, 4, 1, 2, 3, 1, 3, 2, 1, 4, 3, 2, 5, 1) and descending (5, 4, 3, 2, 1, 3, 2, 1, 2, 1, 2, 3, 4, 1, 5). Scale Ab: Ab major, ascending (1, 2, 3, 4, 1, 2, 3, 1, 3, 2, 1, 4, 3, 2, 5, 1) and descending (5, 4, 3, 2, 1, 3, 2, 1, 2, 1, 2, 3, 4, 1, 5). Scale Db: Db major, ascending (1, 2, 3, 4, 1, 2, 3, 1, 3, 2, 1, 4, 3, 2, 5, 1) and descending (5, 4, 3, 2, 1, 3, 2, 1, 2, 1, 2, 3, 4, 1, 5).













Table I. Chords to the Major Key

Fundamen- =tals	A. In 3 Parts in the Compafs			B. In 4 Parts in the Compafs			
	of a Fifth	lefs. Sixth	Gr. Sixth	Of Eights			
	R. 5 3 1 1 1 L. 3 5 4	5 4 2 1 1 1 3 5	5 5 3 3 1 2 4 5	5 4 3 2 1 2 3 5	R. 5 3 2 1 1 L. 1 2 5	R. 5 4 2 1 1 L. 1 2 5	R. 5 4 2 1 1 L. 1 2 5
C.							
G.							
D.							
A.							
E.							
E <sup>b</sup>							
B <sup>b</sup>							
F.							

NB. all the rest are to be Finger'd the same

Note. If in any Chord in three Parts, that does not exceed the Compafs of a Sixth, the lowest Note should happen to be on a short Key, the Second Finger is to be chosen for that Note instead of the Thumb. The same is to be understood in those for the left Hand when the short Key is uppermost. To those some more Keys may be added, which however seldom are used as Principal, but only introduced in the middle of a Piece by way of modulation, or also as Cadences to the Principal major, but chiefly minor Keys.

	5 4 3 1	4 2 1 1	5 4 2 2	5 3 1 2	5 3 2 1	5 2 3 1	5 4 2 2	4 2 1 1	5 3 2 1	5 4 2 1	5 4 2 1
B.											
F.#											
C.#											
G.											

To these fundamental Chords of the major Key, I shall add another Table of Chords that are applied on the Fifth or the Cadence Note of the Key, being next in Dignity to that of the Principal, and together constitute the principal part of the Harmony that is predominant in all Compositions.

To the natural Harmony of the Fifth the Seventh is added together with the different Combinations and Transpositions thereof.

Note. The Cadence Notes, or the Chords introduced on them, immediately precede that of every Close, whether it be in the middle, or at the final conclusion of a Piece.

24 Table II. Chords belonging to the 5<sup>th</sup> or Cadence Note of the major Key

Key Notes	5 <sup>th</sup> or Cadence Notes	Natural Harmony	a 7 <sup>th</sup> added thereto	Different Combinations thereof in the Comps of a						
				Per.4 <sup>th</sup>	ex.sh.4 <sup>th</sup>	lefs.5 <sup>th</sup>	lefs.6 <sup>th</sup>	Greater Sixth	5	Leffer Seventh
C.	G.									
G.	D.									
D.	A.									
A.	E.									
E.	B.									
E <sup>b</sup>	B <sup>b</sup>									
B <sup>b</sup>	F.									
F.	C.									

Not only the 5<sup>th</sup> or Cadence Note itself, but also any other part of the full Chord with a 7<sup>th</sup>. See the 2<sup>d</sup>. Column of Chords may occasionally be used as Bass Notes for all those various Combinations of Chords.

Table III. Chords to the minor Key

Fundam. <sup>1</sup> or Key Notes	In 3 Parts in the Comps of a					In 4 Parts in the Comps of										
	R	5	4	5	5	lefs. Sixth	Gr: Sixth	R	5	L1	R	5	L1	R	5	L1
A.																
E.																
B.																
F <sup>#</sup>																
C <sup>#</sup>																
F.																
C.																
G.																
D.																







It is here to be observ'd in the 1<sup>st</sup> Place, that the same Rule written at the bottom of Table II. with respect to the applying of different Bass Notes to the same Fifth Chord and its various Combinations in 3 Parts, is also to be applied to those in 4 Parts in the foregoing Table V. Secondly, that the Fifth Chords in a minor Key, notwithstanding the additional Sharp (being only the leading Note) are the same with those in the Major.

The Sixth Table will contain such Chords as are used properly in the Chromatic Stile, and built upon the Fifth Chord in the Minor Key.

Table VI.

Table VI displays musical notation for seven chords (A, B, C#, Eb, F, G) in both major and minor keys. Each chord is shown in four parts (A, B, C, D) with fingerings 1-5. The major key examples are on the left, and the minor key examples are on the right. The minor key examples include a sharp on the leading note (e.g., F# for B minor).

The following Examples will shew the proper manner for applying the different Ways of Fingering in Passages that refer to those several Chords, various Transpositions and Combinations, contain'd in those 6 Tables.

Examples for the 1<sup>st</sup> Table

Examples for the 1<sup>st</sup> Table shows musical notation for various fingering patterns. The examples include ascending and descending scales, and chords played "Backwards" in 4 parts. Fingerings are indicated by numbers 1-5 above the notes.



Note 3. Broken Chords in 4 Parts, whose extream Notes are on short and the intermediate on long Keys as in the Example, mark'd thus (→) may also have the 2<sup>d</sup> Finger on the first Note instead of the Thumb.

The following Tables will shew how to finger harmonical Passages in the Compass of 10. 12. & 15.

1. Principal Harmony's. See Table 1.

A. For the right Hand.

Musical notation for the right hand in three keys: C major, E-flat major, and B-flat major. Each key has two staves of music. The first staff in each key shows a sequence of chords with fingerings 1-2-3-4-5. The second staff shows a sequence of chords with fingerings 1-2-3-4-5. The notation includes treble clefs, key signatures, and various note values.

B. For the left Hand.

Musical notation for the left hand in three keys: C major, E-flat major, and B-flat major. Each key has two staves of music. The first staff in each key shows a sequence of chords with fingerings 5-4-2-1. The second staff shows a sequence of chords with fingerings 5-4-2-1. The notation includes bass clefs, key signatures, and various note values.

If such Harmonys are to be play'd Alternatively with both Hands, then in such Case. the Notes are mark'd seperately for each Hand.

Musical notation showing alternative playing for the right and left hands. It features two systems of staves. The first system has a right-hand staff (R.) and a left-hand staff (L.). The second system has a right-hand staff (R.) and a left-hand staff (L.). The notation includes treble and bass clefs, key signatures, and various note values. The text 'w' and '&c.' are also present.

2. Fifth Harmonys. A. For the right.

Musical notation for fifth harmonies in three keys: C major, E-flat major, and B-flat major. Each key has two staves of music. The first staff in each key shows a sequence of chords with fingerings 1-2-3-4-5. The second staff shows a sequence of chords with fingerings 1-2-3-4-5. The notation includes treble clefs, key signatures, and various note values.

B. For the Left.

Musical notation for left hand fifth harmonies in three keys: C major, E-flat major, and B-flat major. Each key has two staves of music. The first staff in each key shows a sequence of chords with fingerings 5-4-2-1. The second staff shows a sequence of chords with fingerings 5-4-2-1. The notation includes bass clefs, key signatures, and various note values.

3. Chords in the Chromatic Stile

A. For the right Hand

In the Key  
of A. min:

2 1 2 3 5 2 3 1 2 3 5 3 2 1 2 3 4 5 E. min. 2 3 1 3 4 2 3 1 2 3 5 2 3 1 2 3 4 5  
1 2 3 4 5 1 2 1 2 3 5 1 2 1 2 3 4 5 2 1 2 4 5 2 3 1 2 3 5 2 3 1 2 3 4 5

B. For the left Hand

5 3 2 1 5 3 2 1 2 5 3 2 1 3 2 5 4 3 2 1 3 2 5 4 3 2 5 4 3 2 1 5 4 3 2 1 5 4 3 2 1 5 4 3 2 1 3 2  
5 3 2 1 5 3 2 1 2 5 3 2 1 3 2 5 3 2 1 4 2 1 5 3 2 1 5 3 2 1 2 5 3 2 1 3 2 5 4 3 2 1 3 2

Some further Rules, necessary to be observ'd in the Practice of Fingering.

Rule 1<sup>st</sup>. One and the same Finger must not be used twice after one another except in the following Cases .

1. If the same Note is repeated, and in moderate Time only, Example 1. But in quicker Time, when several Notes continue on the same degree, the quickness requires a change of Fingers, which most conveniently may be effected either by 1. 2. or by 2. 3. as in Example 2. Unless a particular succession of Notes should require the contrary, as in Example 3.

Ex. 1. 1 1 1 3 2 2 2 4 Ex. 2. 3 1 2 1 4 1 2 1 1 2 1 2 1 2 2 3 2 3 2 3 2 3 1 2 3 4 bad  
Ex. 3. 5 1 5 5 3 2 1 5 3 2 1 1 4 2 3.

2. When a Rest or Pause happens to intervene

2 2 2 2 2 2 2 2 5 1 1 2 5

3. In holding Notes, or in great Stretches

5 5 5 5 5 5 5 5 5 5 4 3 2 1 5 4 3 2 1 5 4 3 2 1

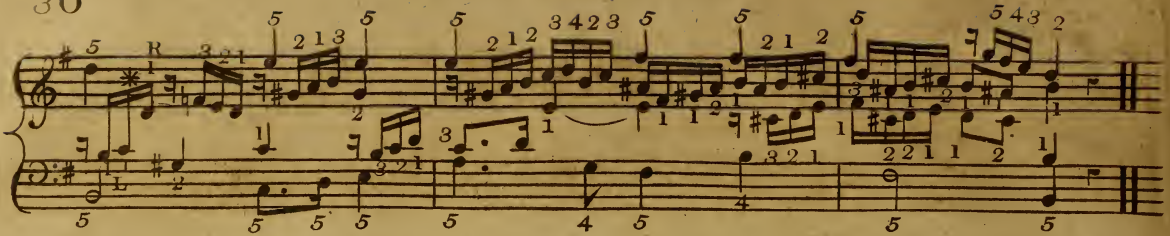
Rule 2. For the sake of an easy Progression from one Note to another, & to prevent needless stretches & motions of the Hand, it is often necessary to contract them, that is, to leave out one or more Fingers.

1 4 5 2 3 5 2 5 1 4 2 5 5 2 5 1 1 4 1 5

Rule 3. For the better uniting the preceding Note with the following, two different Fingers may be put on one Note, without striking the same Note twice, which may be practiced on any long or holding Note.

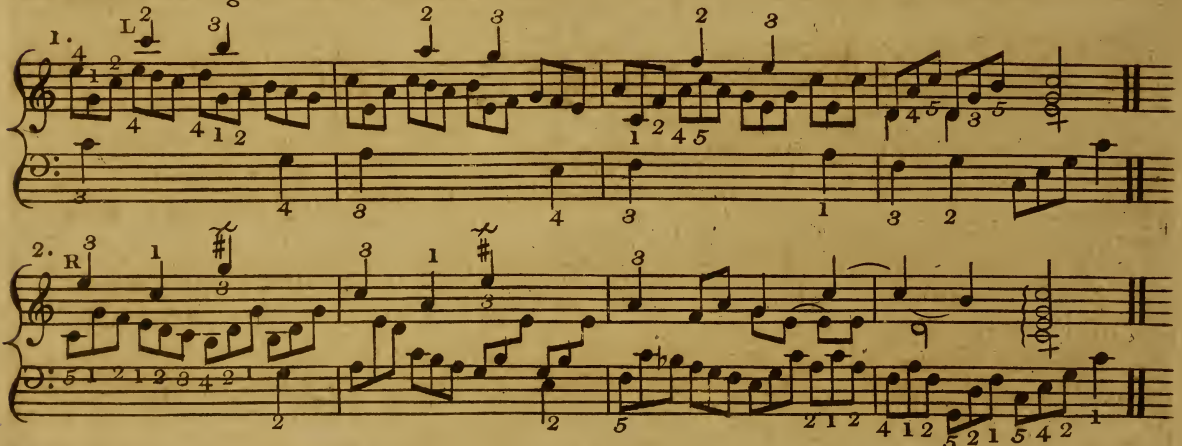






Note. Though Compositions of this kind, especially in 4 Parts as in the Ex. above cannot be said to be properly calculated for the Harpsichord, as it does not admit of a regularity of Fingering, yet as single Passages of this kind may occur, it will be necessary to know how to manage the Fingering; so as not to break the Vibration, that every holding Note may be held out its full Value, as much as possible; all which has been strictly observ'd in the Ex. above, which according to this method may be Play'd almost exactly as it is written.

Rule 8. Pieces where the Notes of one Part are at a still greater Distance, are always play'd cross handed, taking for granted such Pieces to be entirely calculated to be play'd in this and no other way, and that in playing the Vibration may be kept up as much as possible. This way of Playing is often signified by the Letters R. for the right and L. for the left hand. To explain which I shall subjoin 2 Examples, in the first whereof the left crosses the right Hand, and in the second the right crosses the left Hand.



FUGUES, a particular Stile of Composition, are according to their Nature more generally calculated for the Organ than the Harpsichord. yet there are some that may conveniently be perform'd on the latter, such as are compos'd for and particularly adapted to it. See those 3 Fugues subjoin'd at the End of the Lessons, See N<sup>o</sup> 22. 23 & 24. the first compos'd by the celebrated M<sup>r</sup>. J.S. Bach, the 2<sup>d</sup> by his Son Ph. Em. and the 3<sup>d</sup> in the Overture by his Pupil Lu. Krebs.

Lastly it is to be recommended to have the Instrument well tuned according to the new System of equal Temperment, where all Keys without exception are made uniform and equally well in Tune, a material and indispenfable Point in the modern System of Musick, where all Keys are introduced in Modulation and the different Genera, as the Diatonic, Chromatic and Enharmonic are used promiscuously.

Genera	Chromatic	C#	D#	E#	F#	G#	A#	B#	C#
	Diatonic	C	D	E	F	G	A	B	C
	Enharmonic	D <sup>b</sup>	E <sup>b</sup>	F	G <sup>b</sup>	A <sup>b</sup>	B <sup>b</sup>	C	D <sup>b</sup>

The chief requisite in Tuneing is a good Ear, which however must be directed by certain Rules, as otherwise the nicest Ear in this respect would be apt to be deceived, as will sufficiently appear from the following Observations.

Those that are well verif'd in the rational Numbers of Intervalls, have sufficiently demonstrated that no Intervall but the Eight can be tuned perfect, i.e. according to its arithmetical and geo-



# LESSON I

*Allegro* P

# LESSON II

*March*

# LESSON III

## PASTORALE

Presto

# LESSON IV

## GIGUE

Presto



**LESSON V**

*Scherzo*

Vivace

# LESSON VI

Musical score for Lesson VI, measures 1-16. The piece is in 2/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Vivace'. The score consists of two systems of two staves each. The first system (measures 1-4) features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system (measures 5-8) continues the melody and accompaniment. The third system (measures 9-12) includes a repeat sign at the beginning and ends with a double bar line. The fourth system (measures 13-16) concludes the piece with a final cadence.

# LESSON VII

Vivace

Musical score for Lesson VII, measures 1-16. The piece is in 2/4 time with a key signature of two sharps (F# and C#). The tempo is marked 'Vivace'. The score consists of two systems of two staves each. The first system (measures 1-4) features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system (measures 5-8) continues the melody and accompaniment. The third system (measures 9-12) includes a repeat sign at the beginning and ends with a double bar line. The fourth system (measures 13-16) concludes the piece with a final cadence.



# LESSON VIII.

Moderato

The musical score for Lesson VIII is written in a two-staff format (treble and bass clef) with a key signature of two sharps (F# and C#) and a 2/4 time signature. The tempo is marked as "Moderato". The score consists of ten systems of two staves each. The first system includes the title and tempo. The second system features fingerings "1 2 1" and "1 2 1" above the treble staff. The third system includes a trill "tr" above the treble staff. The piece concludes with a double bar line and repeat dots.

Bourree

LESSON IX

Minuet

LESSON X



The first system of music consists of four staves. The top two staves are a grand staff with a treble clef and a bass clef. The bottom two staves are also a grand staff with a treble clef and a bass clef. The music is in a key signature of one flat (B-flat) and a 2/4 time signature. It features various musical notations including slurs, accents, and dynamic markings such as *h* and *fforz.* (fortissimo).

# LESSON XI

The second system begins with the title "LESSON XI" and the tempo marking "Allegro". It consists of two staves: a treble clef staff and a bass clef staff. The time signature is 2/4. The music is in a key signature of one flat. The first staff contains a melodic line with slurs and accents, while the second staff provides a harmonic accompaniment.

The third system of Lesson XI consists of two staves. The top staff is a treble clef staff with a melodic line featuring slurs and accents. The bottom staff is a bass clef staff with a harmonic accompaniment. The music continues in the same key signature and time signature as the previous system.

The fourth system of Lesson XI consists of two staves. The top staff is a treble clef staff with a melodic line. The bottom staff is a bass clef staff with a harmonic accompaniment. Dynamic markings *F* (forte) and *P* (piano) are used throughout the system to indicate changes in volume.

The fifth system of Lesson XI consists of two staves. The top staff is a treble clef staff with a melodic line. The bottom staff is a bass clef staff with a harmonic accompaniment. The system concludes with a double bar line and repeat signs.

Allegretto, with Variations in the Repetitions of the 1<sup>st</sup> & 2<sup>d</sup> Part.

# LESSON XII

Musical notation for Lesson XII, first system. Treble and bass staves in G major, 6/8 time. Fingerings: 4, 2, 3, 4 in treble; 2, 1, 1, 2 in bass.

Musical notation for Lesson XII, second system. Treble and bass staves in G major, 6/8 time.

Musical notation for Lesson XII, third system. Treble and bass staves in G major, 6/8 time. Dynamics: P, F, P, F, P.

Musical notation for Lesson XII, fourth system. Treble and bass staves in G major, 6/8 time. Dynamics: F, P.

Musical notation for Lesson XII, fifth system. Treble and bass staves in G major, 6/8 time. Dynamics: F, P, F.

# LESSON XIII

Musical notation for Lesson XIII, first system. Treble and bass staves in G minor, 3/4 time. Title: Allemande.

Musical notation for Lesson XIII, second system. Treble and bass staves in G minor, 3/4 time.

Musical notation for Lesson XIII, third system. Treble and bass staves in G minor, 3/4 time.



The first section of the page consists of four systems of two staves each. The music is written in a minor key, indicated by two flats in the key signature. The upper staff of each system contains a complex melodic line with frequent trills and slurs, while the lower staff provides a steady accompaniment. The notation includes various rhythmic values and dynamic markings.

LESSON XIV

The second section begins with the title "LESSON XIV" on the left. The first system of the lesson consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The tempo is marked "Allegro". The music starts with a series of eighth-note patterns and includes a triplet of eighth notes in the upper staff.

The remainder of Lesson XIV consists of three systems of two staves each. The music continues with eighth-note patterns and includes several triplet markings. The piece concludes with a double bar line and the word "Volte" written at the end of the final system.

# LESSON XV

All<sup>o</sup> mod<sup>o</sup>



This image shows a page of handwritten musical notation, page 43. It consists of eight systems of music, each with a treble and bass staff. The notation is dense and includes various musical symbols such as notes, rests, accidentals (sharps, naturals, and flats), and dynamic markings like *mf* and *ff*. The paper is aged and shows some staining. The music appears to be a single melodic line with a piano accompaniment.



# LESSON XVI

Un Poco All<sup>o</sup>

The musical score is presented in two systems, each containing a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo marking is "Un Poco All<sup>o</sup>". The first system includes a dynamic marking of *h* (piano) and a fermata over the first measure of the treble staff. The second system includes a dynamic marking of *f* (forte) and a fermata over the first measure of the treble staff. The score consists of 16 measures in total, with the first system covering measures 1-8 and the second system covering measures 9-16. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.



Prelude

LESSON XVII



# LESSON XVIII

*Presto*

This page contains a musical score for Lesson XVIII, marked *Presto*. The score is written in G major and 6/8 time. It consists of ten systems of two staves each (treble and bass clef). The first system includes the tempo marking *Presto*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several trills and grace notes throughout the piece. The score concludes with a double bar line and repeat signs.



This page contains a handwritten musical score for piano, organized into ten systems. Each system consists of a treble and a bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The music is characterized by a steady eighth-note accompaniment in the bass and more melodic lines in the treble. The score includes first and second endings, indicated by the numbers '1' and '2'. The notation is clear and legible, with some decorative flourishes in the bass line.

# LESSON XIX

Allegretto

# LESSON XX

Menuet



First system of musical notation, featuring treble and bass staves with a key signature of two flats and a 2/4 time signature. The music includes triplet markings and a dynamic marking of *hr*.

# LESSON XXI

## SONATA Per il Cembalo

Allegro

Second system of musical notation, starting with a treble staff and a bass staff. It includes dynamic markings *P* and *F*.

Third system of musical notation, showing treble and bass staves with dynamic markings *F*, *m. F.*, and *P.*

Fourth system of musical notation, featuring treble and bass staves with triplet markings and a dynamic marking of *F*.

Fifth system of musical notation, showing treble and bass staves with triplet markings.

Sixth system of musical notation, including treble and bass staves with a sextuplet marking (*6*) and a dynamic marking of *P*.

Seventh system of musical notation, featuring treble and bass staves with a dynamic marking of *F*.

Eighth system of musical notation, showing treble and bass staves with a dynamic marking of *F* and the word *Volti* at the end.



This page of musical notation, numbered 50, contains ten systems of music. Each system consists of a treble and bass staff joined by a brace. The music is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, often grouped with slurs and accents. Fingerings are indicated by numbers 2 and 3. Dynamics are marked with 'P' (piano) and 'F' (forte). The piece features several trills and triplets, particularly in the right hand. The bass line provides a steady accompaniment with chords and moving lines. The overall texture is dense and technically demanding.



The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a piano (*P*) dynamic and features several accents (*hr*). The lower staff is in bass clef with the same key signature, providing a rhythmic accompaniment with eighth and sixteenth notes.

Gavotte

The second system of music is labeled "Gavotte" and consists of two staves. The upper staff is in treble clef with a key signature of two flats and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The piece is characterized by a steady eighth-note melody in the right hand and a supporting bass line in the left hand.



FUGA

LESSON XXII.

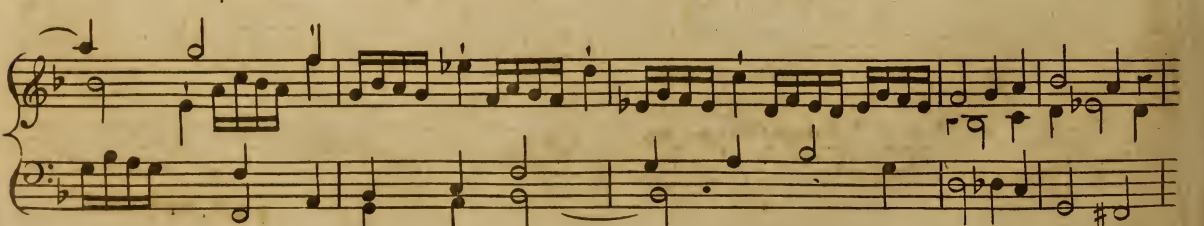
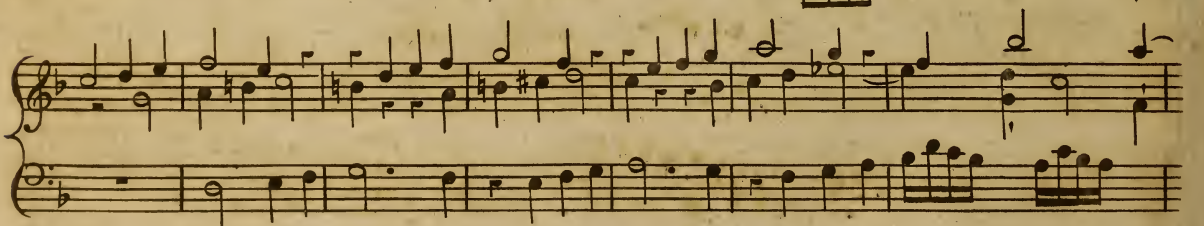
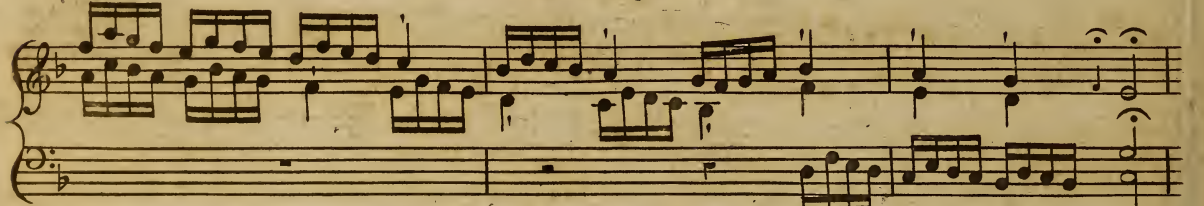
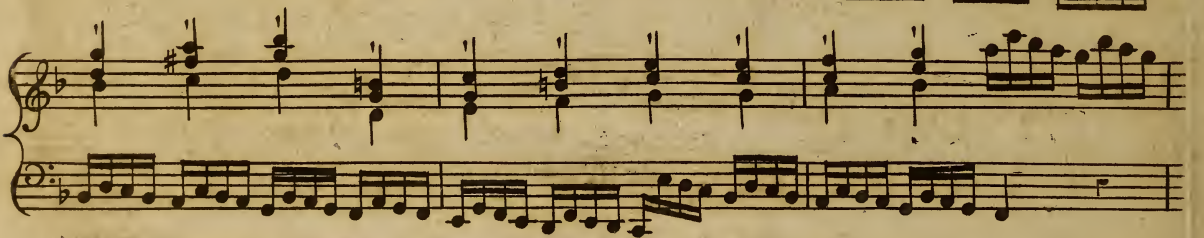
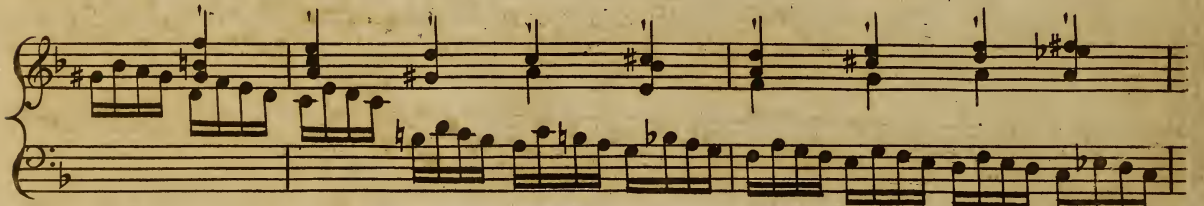
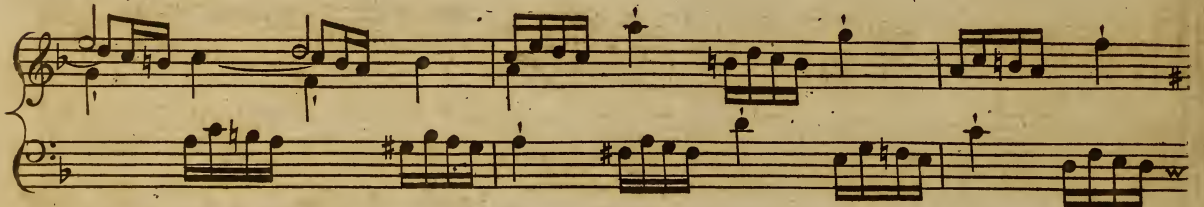
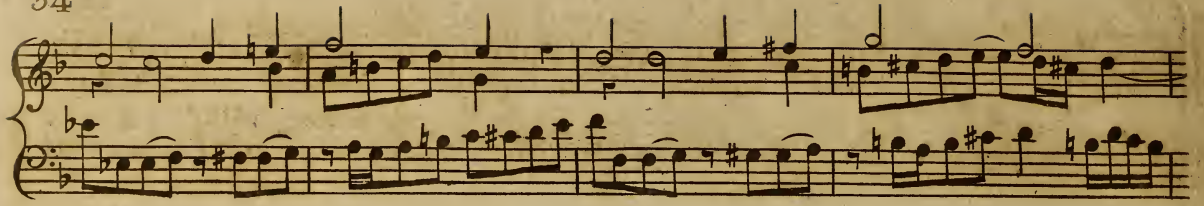
This page contains a musical score for a fugue, labeled 'LESSON XXII.' and 'FUGA'. The score is written for two staves, treble and bass, and consists of ten systems of music. The notation is complex, featuring many sixteenth and thirty-second notes, often beamed together in groups. The key signature has one sharp (F#), and the time signature is common time (C). The music is highly rhythmic and technical, typical of a fugue exercise. The first system begins with a treble clef and a common time signature. The subsequent systems continue the piece with various rhythmic patterns and melodic lines. The final system concludes with a double bar line and repeat dots.



LESSON XXIII

FUGA







The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one flat (B-flat). The music features a complex rhythmic pattern with many eighth and sixteenth notes, including some beamed sixteenth notes. There are several slurs and ties across the system.

The second system of musical notation continues the piece with two staves. The notation is dense with rhythmic activity, particularly in the upper staff. The lower staff provides a steady accompaniment. The system concludes with a double bar line.

The third system of musical notation shows further development of the musical themes. The upper staff has a more melodic line with some longer notes, while the lower staff remains rhythmically active. The system ends with a double bar line.

The fourth system of musical notation features a continuation of the rhythmic patterns. The upper staff has some notes with accents. The system concludes with a double bar line.

The fifth system of musical notation includes some chords and rests in the upper staff, while the lower staff continues with its rhythmic accompaniment. The system ends with a double bar line.

The sixth system of musical notation is characterized by a very active upper staff with many beamed sixteenth notes. The lower staff has a more relaxed accompaniment. The system ends with a double bar line.

The seventh system of musical notation appears to be the final system on the page. It features a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. The system concludes with a double bar line.

OVERTURE

LESSON XXIV

This musical score is for Lesson XXIV, titled 'OVERTURE'. It is written for two staves, a treble clef (top) and a bass clef (bottom), in a key signature of one flat (B-flat) and a common time signature (C). The score consists of ten systems of music. The first system begins with a treble clef staff containing a melodic line with various note values and rests, and a bass clef staff providing a harmonic accompaniment. The second system continues the melodic and harmonic development. The third system features a treble clef staff with a melodic line and a bass clef staff with a more active accompaniment. The fourth system includes a treble clef staff with a melodic line and a bass clef staff with a more active accompaniment. The fifth system features a treble clef staff with a melodic line and a bass clef staff with a more active accompaniment. The sixth system features a treble clef staff with a melodic line and a bass clef staff with a more active accompaniment. The seventh system features a treble clef staff with a melodic line and a bass clef staff with a more active accompaniment. The eighth system features a treble clef staff with a melodic line and a bass clef staff with a more active accompaniment. The ninth system features a treble clef staff with a melodic line and a bass clef staff with a more active accompaniment. The tenth system features a treble clef staff with a melodic line and a bass clef staff with a more active accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings.



The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one flat (B-flat). The music features a complex, rhythmic melody in the upper staff, often with slurs and ties, and a more active bass line in the lower staff.

The second system continues the musical piece with two staves. The notation is consistent with the first system, showing intricate melodic lines and harmonic support.

The third system includes two staves. Above the first few notes of the upper staff, there are markings that appear to be "tr", possibly indicating trills or triplets. The musical texture remains dense and rhythmic.

The fourth system consists of two staves of music, maintaining the established key signature and rhythmic complexity.

The fifth system shows two staves of musical notation, with the upper staff featuring a series of eighth-note patterns.

The sixth system continues with two staves, showing a variety of note values and rests.

The seventh system consists of two staves, with the upper staff showing some chordal textures and the lower staff providing a steady accompaniment.

The eighth and final system on the page consists of two staves, concluding the musical passage with a final cadence.



*g. 6. 7. 8*

This page contains a handwritten musical score for piano, organized into eight systems. Each system consists of a treble and bass staff. The key signature is two flats (B-flat and E-flat). The notation is dense, featuring a variety of rhythmic values and complex harmonic textures. The piece concludes with a double bar line and repeat signs at the end of the eighth system.



The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is common time (C). The music includes various rhythmic figures, such as eighth and sixteenth notes, and rests.

Gavotte

The Gavotte section begins with a 2/2 time signature. It consists of two staves, treble and bass clef. The key signature remains one flat. The music is characterized by a steady, rhythmic pattern.

The second system of the Gavotte continues the rhythmic pattern established in the first system, with two staves in treble and bass clef.

The third system of the Gavotte continues the rhythmic pattern, with two staves in treble and bass clef.

The fourth system of the Gavotte continues the rhythmic pattern, with two staves in treble and bass clef.

The fifth and final system of the Gavotte concludes the piece. The word "Finis" is written in a decorative script at the end of the lower staff. The music ends with a double bar line and repeat dots.







